

MUSIC - UNIVERSITY OF TORONTO

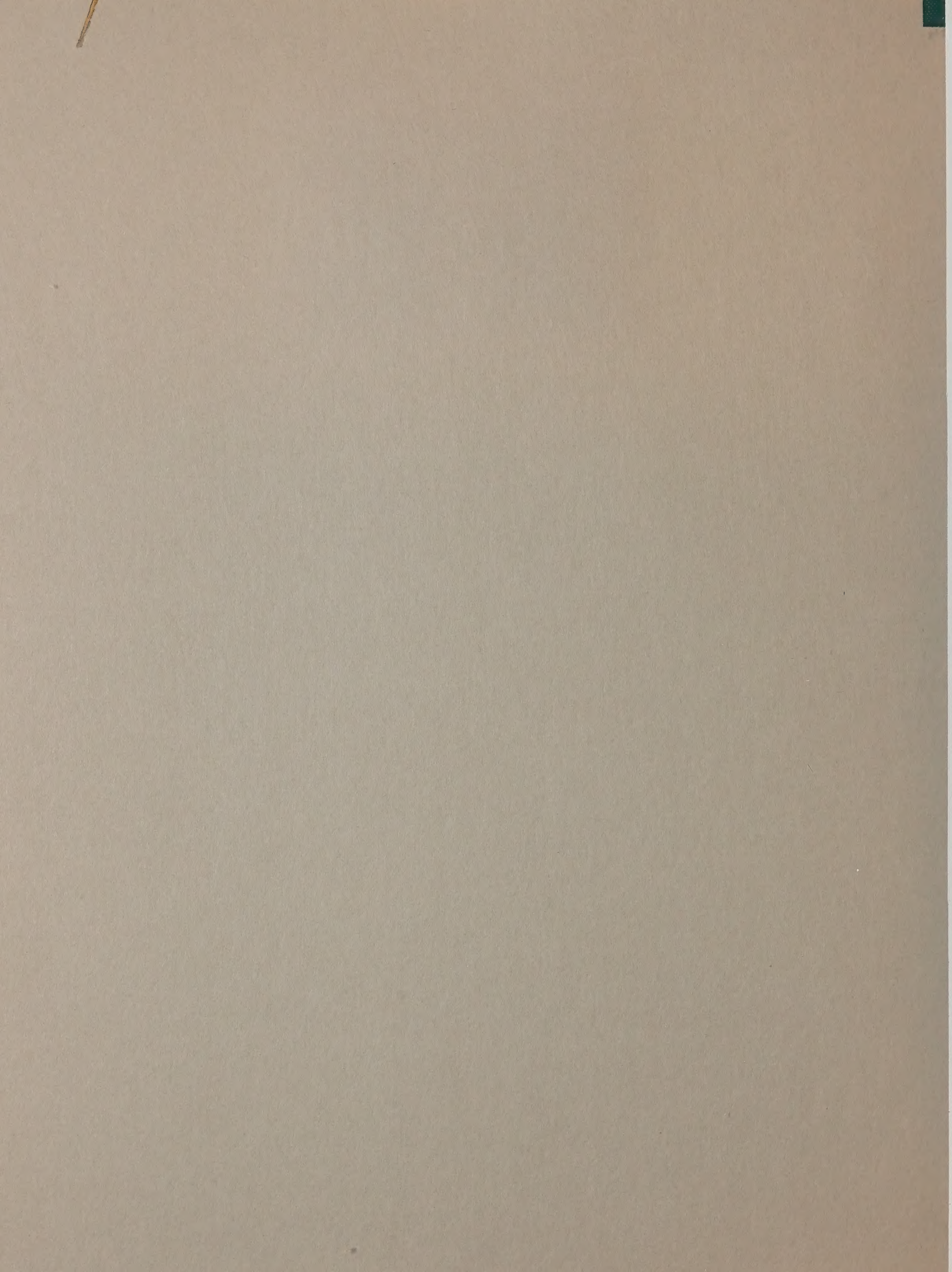


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Auber, Daniel François Esprit  
[Le cheval de bronze.  
Overture; arr.]  
Ouverture

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# OUVERTURES

DES OPÉRAS FAVORIS DE

# UBER, D. F. E.

## Pour Piano à 2 mains:

ACTÉON . . . . .	M. 1. 50
L'AMBASSADRICE (Die Bot- schafterin) . . . . .	» 1. 50
LES CHAPERONS BLANCS (Die Weissmützen) . . . . .	» 1. 50
LE CHEVAL DE BRONZE (Das eherne Pferd) . . . . .	» 1. 50
LES DIAMANTS DE LA COU- RONNE (Die Krondiamanten) . . . . .	» 1. 50
LE DIEU ET LA BAYADÈRE (Der Gott und die Bayadere) . . . . .	» 1. 50
LE DOMINO NOIR (Der schwarze Domino) . . . . .	» 1. 50
LE DUC D'OLONNE (Der Herzog von Olonne) . . . . .	» 1. 25
LA FIANCÉE (Die Braut) . . . . .	» 1. 50

FRA DIAVOLO . . . . .	M. 1. 25
GUSTAVE (Der Maskenball) . . . . .	» 1. 50
HAYDÉE OU LE SECRET (Haydée, oder das Geheimniss) . . . . .	» 1. 25
LÉOCADIE . . . . .	» 1. —
LESTOCQ . . . . .	» 1. 50
MARCO SPADA . . . . .	» 1. 50
LA MUETTE DE PORTICI (Die Stumme von Portici) . . . . .	» 1. 50
LA NEIGE (Der Schnee) . . . . .	» 1. —
LA PART DU DIABLE (Des Teufels Antheil) . . . . .	» 1. 25
LE PHILTRE (Der Liebestrank) . . . . .	» 1. 50
LE SERMENT (Der Schwur) . . . . .	» 1. 75
ZANETTA . . . . .	» 1. 50
LE MAÇON . . . . .	»

## Pour Piano à 4 mains:

L'AMBASSADRICE (Die Bot- schafterin) . . . . .	M. 1. 50
LES CHAPERONS BLANCS (Die Weissmützen) . . . . .	» 1. 75
LE CHEVAL DE BRONZE (Das eherne Pferd) . . . . .	» 2. —
LES DIAMANTS DE LA COU- RONNE (Die Krondiamanten) . . . . .	» 2. —
LE DIEU ET LA BAYADÈRE (Der Gott und die Bayadere) . . . . .	» 2. —
LE DOMINO NOIR (Der schwarze Domino) . . . . .	» 2. —
LE DUC D'OLONNE (Der Herzog von Olonne) . . . . .	» 1. 75
FRA DIAVOLO . . . . .	» 1. 75

GUSTAVE (Der Maskenball) . . . . .	M. 2. —
HAYDÉE OU LE SECRET (Haydée, oder das Geheimniss) . . . . .	» 2. —
LÉOCADIE . . . . .	» 1. 50
LESTOCQ . . . . .	» 2. —
MARCO SPADA . . . . .	» 2. —
LA MUETTE DE PORTICI (Die Stumme von Portici) . . . . .	» 1. 75
LA NEIGE (Der Schnee) . . . . .	» 1. 75
LA PART DU DIABLE (Des Teufels Antheil) . . . . .	» 2. —
LE PHILTRE (Der Liebestrank) . . . . .	» 2. —
LE SERMENT (Der Schwur) . . . . .	» 2. —
ZANETTA . . . . .	» 2. —

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# OUVERTURE

SECONDA.

de l'Opéra: LE CHEVAL DE BRONZE. Musique de D.F.E.AUBER.

arr: par RUMMEL.

$\text{♩} = 132.$

All<sup>o</sup> vivace.

*ff*

*f*

*ff*

*p*

*pp*

*Allegretto*  $\text{♩} = 100.$

*f*

*fz p* *p* *fz p*



COVERTURE PRIMA.  
de l'Opéra: LE CHEVAL DE BRONZE. Musique de D.F.E. AUBER.

arr. par RUMMEL.

5

$\text{♩} = 152.$   
All.<sup>o</sup> vivace.

8

*ff*

*f*

*ff*

*p*

Allegretto  $\text{♩} = 100.$

*p dolce.*

*f*

*f*



SECONDA.

The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4.

**System 1:** The first system features a treble and bass staff. The treble staff has a series of chords, with dynamics *f* and *p* indicated. The bass staff has a series of eighth notes.

**System 2:** The second system continues the piece, with the treble staff showing chords and the bass staff showing eighth notes. A dynamic marking *p* is present.

**System 3:** The third system shows a change in the treble staff, with a series of chords and a dynamic marking *f*. The bass staff continues with eighth notes.

**System 4:** The fourth system features a treble staff with a series of chords and a dynamic marking *pp*. The bass staff has a series of eighth notes. A tempo change is indicated: *All.<sup>o</sup> vivace*  $\text{♩} = 152$ .

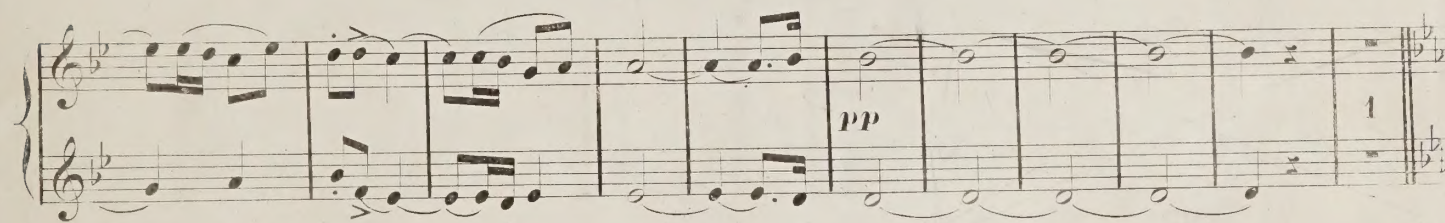
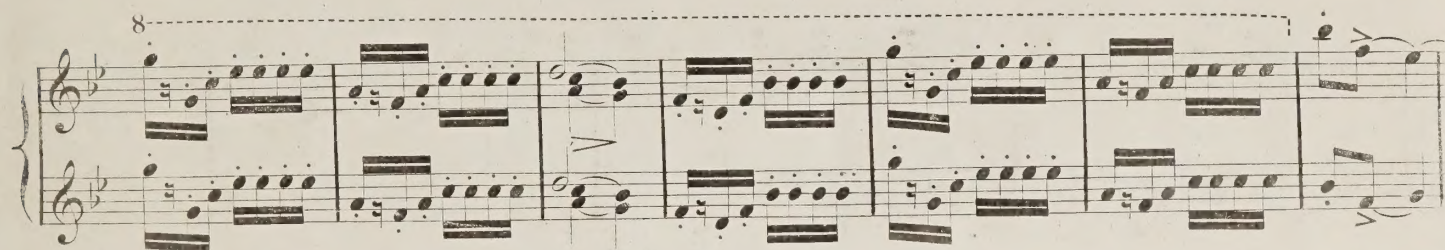
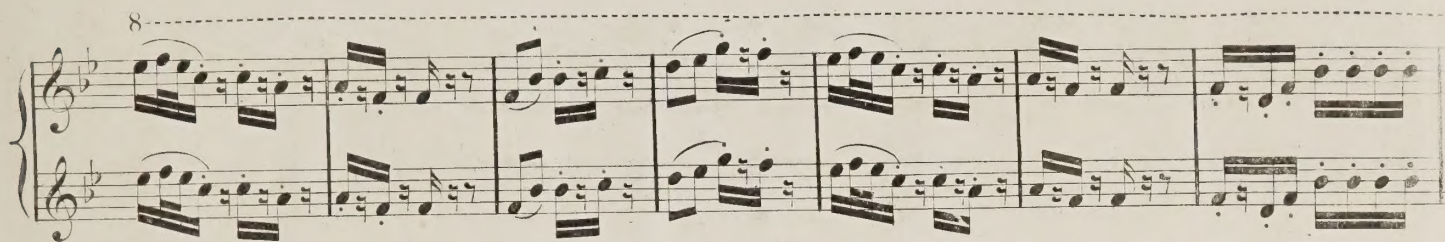
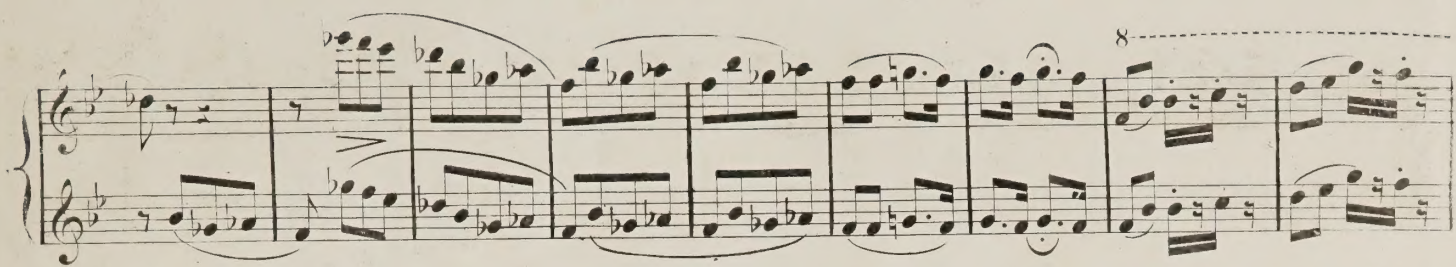
**System 5:** The fifth system shows a treble staff with a series of chords and a dynamic marking *ff*. The bass staff has a series of eighth notes.

**System 6:** The sixth system features a treble staff with a series of chords and a dynamic marking *ff*. The bass staff has a series of eighth notes.

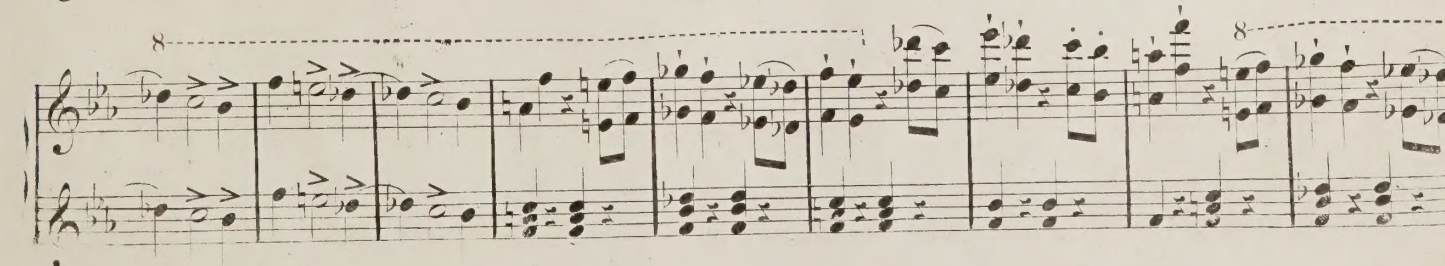
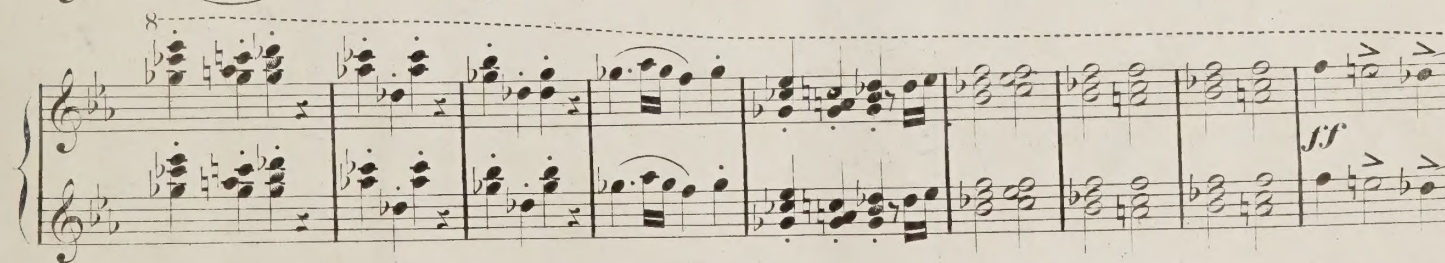
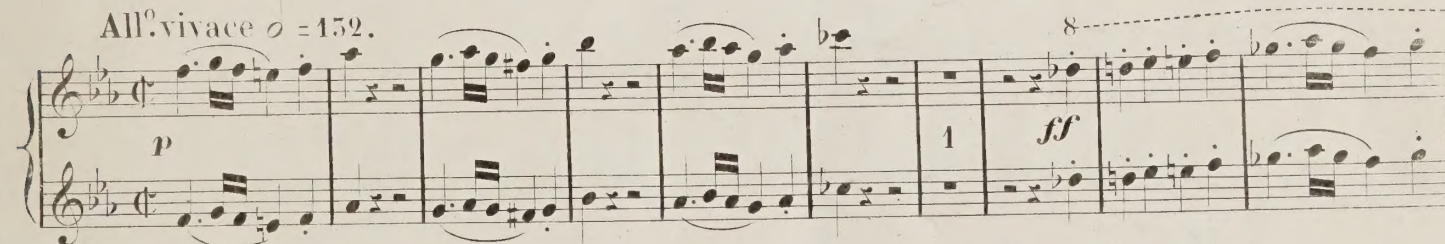
**System 7:** The seventh system shows a treble staff with a series of chords and a dynamic marking *ff*. The bass staff has a series of eighth notes.

**System 8:** The eighth system features a treble staff with a series of chords and a dynamic marking *ff*. The bass staff has a series of eighth notes.





All.<sup>o</sup> vivace  $\text{♩} = 152$ .





Handwritten musical score for piano, titled "SECONDA." and numbered "9". The score consists of seven systems of staves, each with a treble and bass clef. The music is in B-flat major and 4/4 time. It features various dynamics including *p*, *pp*, *f*, and *cres.* Handwritten numbers 1 through 16 are placed below the staves, likely indicating measures or sections. The score ends with a double bar line and a fermata.

1 *cres.*

*p*

*pp* 1 1 *p*

1 2

3 4 5 6 7 8 9

*cres.* *f*

10 11 12 13 14 15 16



PRIMA.

First system of musical notation, measures 1-8. The music is in B-flat major (two flats). Measures 1-4 are marked with a forte *f* dynamic. Measures 5-8 are marked with a pianissimo *pp* dynamic and include a crescendo *cres.* marking. The notation features complex chordal textures with many beamed sixteenth and thirty-second notes.

Second system of musical notation, measures 9-16. Measures 9-10 are marked with a piano *p* dynamic. Measures 11-16 continue with the piano *p* dynamic. The notation includes various articulations and dynamic markings.

Third system of musical notation, measures 17-24. Measures 17-18 are marked with a pianissimo *pp* dynamic. Measures 19-24 continue with the pianissimo *pp* dynamic. The notation includes various articulations and dynamic markings.

Fourth system of musical notation, measures 25-32. Measures 25-26 are marked with a piano *p* dynamic. Measures 27-32 continue with the piano *p* dynamic. The notation includes various articulations and dynamic markings.

Fifth system of musical notation, measures 33-40. Measures 33-34 are marked with a crescendo *cres.* marking. Measures 35-36 are marked with a forte *f* dynamic. Measures 37-40 are marked with a piano *p* dynamic. The notation includes various articulations and dynamic markings.

Sixth system of musical notation, measures 41-48. Measures 41-42 are marked with a piano *p* dynamic. Measures 43-44 are marked with a crescendo *cres.* marking. Measures 45-46 are marked with a forte *f* dynamic. Measures 47-48 continue with the forte *f* dynamic. The notation includes various articulations and dynamic markings.

Seventh system of musical notation, measures 49-56. Measures 49-50 are marked with a piano *p* dynamic. Measures 51-52 are marked with a crescendo *cres.* marking. Measures 53-54 are marked with a forte *f* dynamic. Measures 55-56 continue with the forte *f* dynamic. The notation includes various articulations and dynamic markings.

10 11 12 13 14 15 16



Handwritten musical score for piano, labeled "SECONDA." and numbered 8. The score consists of seven systems of music, each with a treble and bass staff. The music is written in a style that appears to be a transcription or a specific notation for a particular instrument. The notation includes various notes, rests, and dynamic markings such as "ff" (fortissimo) and "p" (piano). The score is numbered 1 through 59, with some numbers appearing in both the treble and bass staves. The handwriting is in ink, and the paper shows signs of age and wear.

Systems and measures:

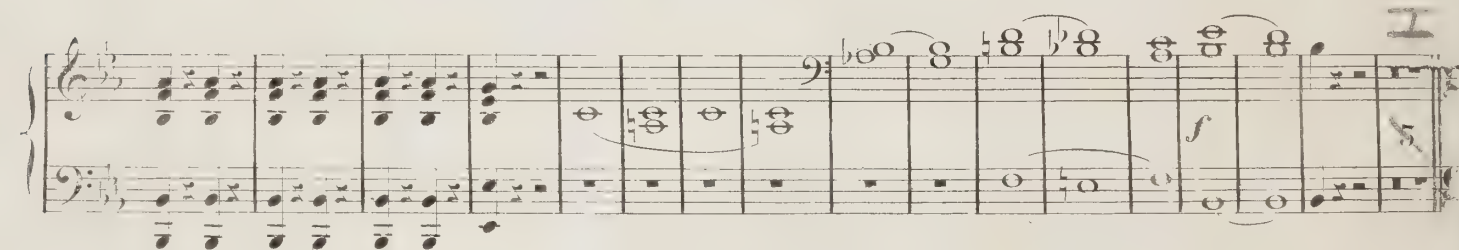
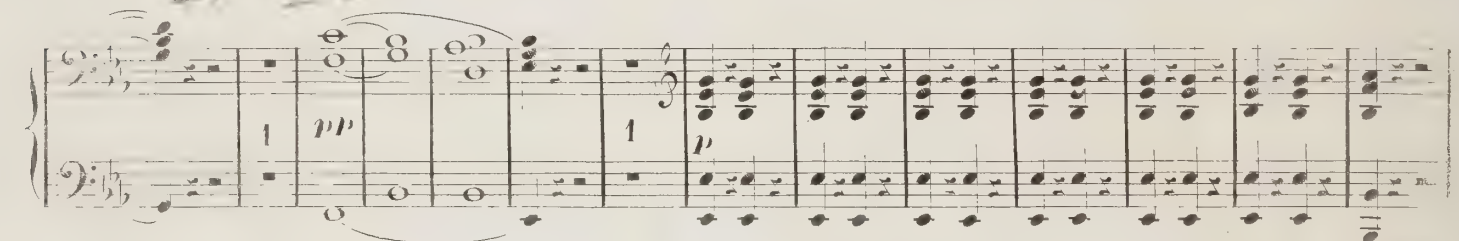
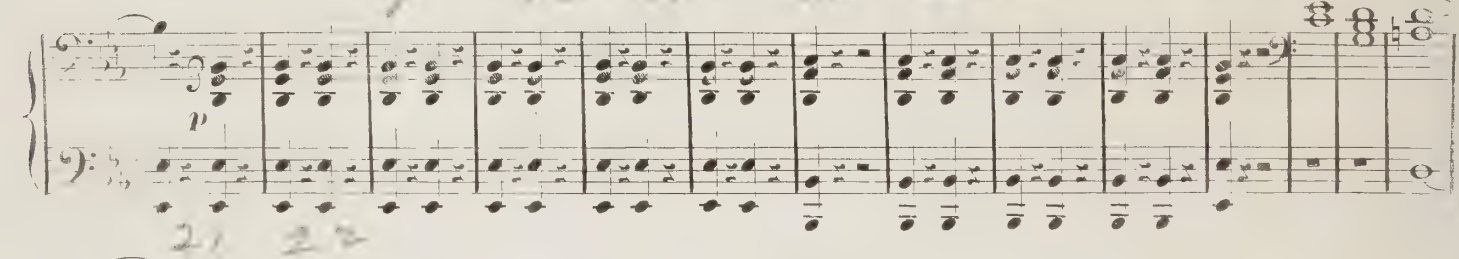
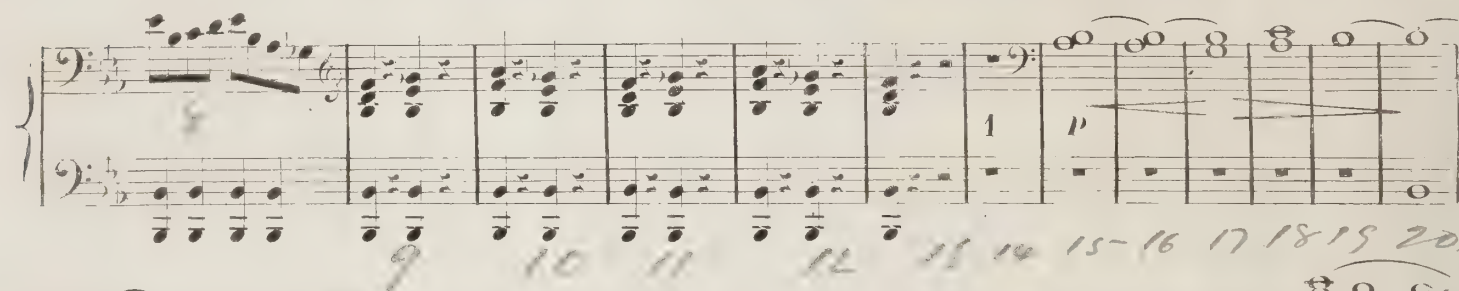
- System 1: Measures 1-9
- System 2: Measures 10-19
- System 3: Measures 20-30
- System 4: Measures 31-38
- System 5: Measures 39-45
- System 6: Measures 46-52
- System 7: Measures 53-59



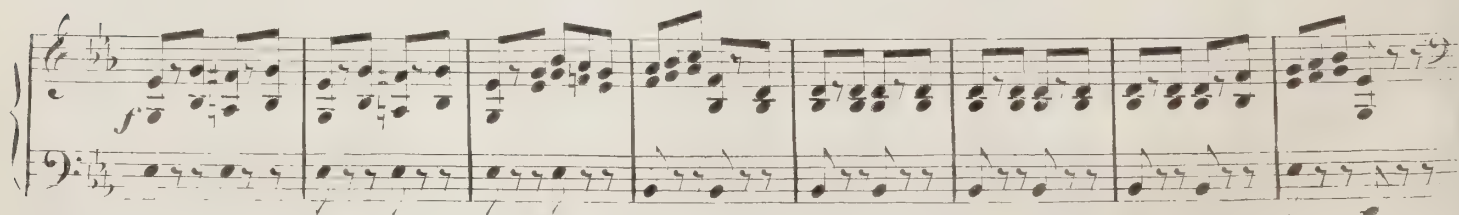
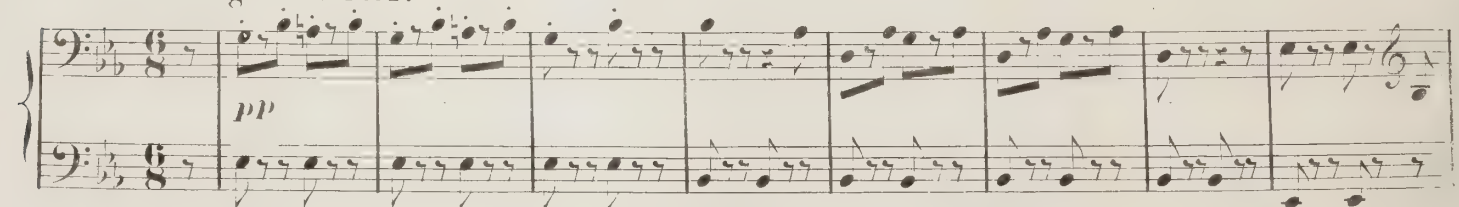
Handwritten musical score for piano, labeled "PRIMA." and page "9". The score consists of seven systems of two staves each, with measures numbered 1 through 59. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" and "p".

Measures 1-9: First system, marked *ff*. Measures 10-18: Second system. Measures 19-24: Third system. Measures 25-32: Fourth system, marked *p* and *ff*. Measures 33-42: Fifth system. Measures 43-50: Sixth system. Measures 51-59: Seventh system.





Allegro . = 112.





Handwritten numbers 1 through 11 are written below the first system of music.

Handwritten numbers 11 through 22 are written below the second system of music.

Handwritten number 8 is written above the third system of music.

Handwritten numbers 1 and 4 are written above the fourth system of music.

Handwritten number 8 is written above the fifth system of music. The word "cres." is written above the staff, and "f" is written below the staff.

Allegro ♩ = 112.

Handwritten "pp" is written below the sixth system of music.

Handwritten "f" is written below the seventh system of music.



This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is in a key signature of two flats (B-flat and E-flat). The measures are numbered 1 through 49 in handwritten ink below the staves. The piece includes various dynamic markings: *pp* (pianissimo) at measure 1, *p* (piano) at measures 8, 17, and 28, *cres.* (crescendo) at measure 31, *f* (forte) at measure 33, and *sf* (sforzando) at measure 44. There are also *b.e.* (breve) markings above measures 44 and 48. The notation features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note chords, and quarter-note passages.

1 2 3 4 5 6 7 8 9  
10 11 12 13 14 15 16 17 18  
19 20 21 22 23 24 25 26 27  
28 29 30 31 32  
33 34 35 36 37  
38 39 40 41 42  
43 44 45 46 47 48 49

*pp* *p* *p* *cres.* *f* *sf* *b.e.*



Handwritten musical score for piano, numbered 1 to 47. The score is written on ten systems of two staves each. The key signature is B-flat major (two flats). The tempo/mood is indicated by *pp* (pianissimo) at the beginning and *ff* (fortissimo) near the end. The score includes various musical notations such as notes, rests, and dynamic markings. The numbers 1 through 47 are written below the staves, indicating measures. The score is divided into sections by dashed lines, with a repeat sign (8) appearing at the beginning of the sixth and seventh systems. The final measure is marked with a fermata.

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

22 23 24 25 26 27 28

29 30 31 32 33 34 35

36 37 38 39 40 41 42

43 44 45 46 47



Handwritten measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62.

Dynamic markings: *p*, *cres.*, *f*, *ff*.

Tempo marking: **Presto**  $\text{♩} = 92$ .

Final marking: *Fine*.



Handwritten musical score for PRIMA, measures 1-62. The score is written on grand staves (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The measures are numbered 1 through 62, with some measures grouped by a bracket and the number 8. The score includes dynamic markings such as *p*, *p<sup>dol.</sup>*, *cres.*, *f*, *ff*, and *tr.*. The tempo marking *Presto* is indicated at measure 38, with a tempo of  $\text{♩} = 92$ . The score concludes with the word *Fine.* at measure 62.

Measures 1-9: *p<sup>dol.</sup>*, *tr.*

Measures 10-17: *p*, *cres.*, *f*

Measures 18-26: *p*

Measures 27-34: *cres.*, *f*

Measures 35-43: *Presto*  $\text{♩} = 92$ , *f*

Measures 44-52: *ff*

Measures 53-62: *Fine.*



# CATALOGUE

des

## OUVERTURES POUR PIANO,

(Piano solo, à 4 mains, avec Accompagnement)

MAYENCE, chez LES FILS DE R. SCHOTT.

Bruzelles, SCHOTT FRERES.

Londres, SCHOTT & Comp.

	Mk. Pf.		Mk. Pf.		Mk. Pf.
Adam. Le Brasseur de Preston. (Der Brauer von Preston.)	1 50	Berlioz. Ouverture des Franc-Juges (transcrite par F. Liszt.)	3 50	Mayer. Adelheid von Guesclin.	1 1
— (à 4 mains M. 2 —, avec Violon M. 1 75.)		Bierey. Wladimir.	1 50	Mehul. Une Folie. (Je troller, je besser.)	—
— Cagliostro. (avec Violon M. 1 75.)	1 25	Boieldieu. Le Calif de Bagdad.	— 75	— Ouverture du jeune Henri (transcrite par J. Schulhoff.)	3 2
— Le Farfadet. (avec Violon M. 1 50.)	1 —	— (à 4 mains M. 2 —.)		— (à 4 mains M. 2 25.)	
— Le fidèle Berger. (Zum treuen Schäfer.)	1 50	— La Dame blanche. (Die weisse Frau.)	1 —	— Les deux Aveugles. (Die beiden Blinden.)	1 —
— (à 4 mains M. 2 —, avec Violon M. 1 57.)		— (à 4 mains M. 1 75, avec Violon et Violoncelle M. 2 —.)		— Der Schatzgräber.	—
— Le Postillon de Lonjumeau. (à 4 mains M. 2 —.)	1 50	— Jean de Paris. (à 4 mains M. 1 75.)	1 —	Mercadante. Ouverture sur quelques motifs du Stabat Mater de Rossini.	2 —
— La Poupée de Nuremberg. (avec Violon M. 1 50.)	1 —	— Les 2 Nuits. (Die beiden Nächte.)	1 —	— (à 4 mains M. 2 75.)	
— La Reine d'un jour. (Die Königin für einen Tag.)	1 75	Boieldieu Fils. Marguerite.	1 50	Moscheles. Les Portraits. Op. 40.	1 —
— (à 4 mains M. 1 75, avec Violon M. 2 —.)		Breidenstein. Der Capellmeister von Venedig.	— 75	Mozart. La Clemenza di Tito. (Titus.)	1 —
— Régine. (avec Violon M. 1 25.)	1 —	Carafa. La Violette.	1 50	— (à 4 mains M. 1 50.)	
— Richard en Palestine. (avec Violon M. 1 75.)	1 25	— La Prison d'Edimbourg. (Der Kerker von Edinburg.)	1 75	— Così fan tutte. (Welbertreue.)	1 —
— La Rose de Peronne. (avec Violon M. 1 75.)	1 25	— (à 4 mains M. 2 —, avec Violon M. 2 —.)		— Don Juan. (à 4 mains M. 1 50, avec Violon M. 1 75.)	1 —
— Si j'étais Roi. (avec Violon M. 1 75.)	1 25	— Le Solitaire.	1 50	— L'Enlèvement du Sérail. (Die Entführung.)	1 —
D'Allayrac. Die Wilden.	— 75	Cherubini. Lodoiska (à 4 mains).	2 —	— (à 4 mains M. 1 50.)	
— Les Savoyards.	— 75	Clapissou. Gibby, la Cornemuse. (à 4 mains M. 2 —.)	1 50	— Le Mariage de Figaro. (Figaro's Hochzeit.)	1 —
— La Maison à vendre.	— 75	— La Symphonie. (avec Violon M. 1 75.)	1 50	— La Flûte magique. (Die Zauberflöte.)	1 —
Auber. Actéon. (avec Violon M. 1 75.)	1 50	Dittersdorf. Die Liebe im Narrenhaus.	— 75	— (à 4 mains M. 1 50, avec Violon M. 1 75.)	
— L'Ambassadrice. (Die Botschafterin.)	1 50	Donizetti. Anna Bolena.	1 —	— (à 4 mains M. 1 50, avec Violon M. 1 75.)	
— (à 4 mains M. 1 50, avec Violon M. 1 75.)		— La Fille du Régiment. (Marie oder die Regiments-tochter.)	1 50	— Idomeneo. (à 4 mains M. 1 50.)	1 —
— Les Chaperons blancs. (Die Welsmützen.)	1 50	— Lucie de Lammermoor. (à 4 mains M. 2 —.)	1 25	Nicolo-Isouard. Michael Angelo.	— 7
— (à 4 mains M. 1 75, avec Violon M. 2 —.)		— Les Martyrs. (Die Märtyrer.)	1 —	— Le Magicien sans Magie.	— 7
— Le Cheval de Bronze. (Das ehernen Pferd.)	1 50	— (à 4 mains M. 2 75, avec Violon M. 2 —.)		Ouverture. Die Wiener in Berlin.	— 5
— Les Diamants de la Couronne. (Die Krondiamanten.)	1 50	— Marino Faliero.	1 25	— Rochus Pumpnickel.	— 5
— (à 4 mains M. 2 —, avec Violon M. 1 75.)		Drieberg, de. Don Tacagno.	1 —	Par. Achilles.	— 7
— Fra Diavolo. (à 4 mains M. 1 75, avec Violon M. 2 —.)	1 —	Esser. Die beiden Prinzen. (à 4 mains M. 1 75.)	1 —	— Camilla (à 4 mains).	1 7
— Le Dieu et la Bayadère. (Der Gott und die Bayadere.)	1 50	— Thomas Riquiqui.	1 —	— Numa Pompilius (à 4 mains).	1 6
— (à 4 mains M. 2 —, avec Violon M. 1 75.)		Flotow, von. Das Wunderwasser.	1 75	— Sargino. (à 4 mains M. 1 50.)	— 7
— Le Domino noir. (Der schwarze Domino.)	1 50	Gaveaux. L'Enfant prodigue.	— 75	Reber. Le Père Gaillard. (avec Violon M. 1 75.)	1 2
— (à 4 mains M. 2 —, avec Violon M. 1 75.)		— Le Billet de Loterie.	— 75	Ries, F. Grande Ouverture solennelle et Marche triomphale. Op. 172 (à 4 mains).	3 2
— Le Duc d'Orléans. (Der Herzog von Orléans.)	1 25	Generali. Les Bacchantes.	1 50	Rossini. Le Barbier de Séville. (avec Violon ou Flûte M. 1 75.)	— 7
— (à 4 mains M. 1 75, avec Violon M. 1 75.)		Gevaert. Georgette.	1 20	— Cenerentola.	1 2
— La Fiancée. (Die Braut.)	1 50	Gluck. Orfeus Euridice.	— 75	— Le Comte Ory. (avec Violon M. 1 25.)	1 2
— Gustave. (Der Maskenball.)	1 50	— Armide.	1 —	— La Donna del Lago.	— 7
— (à 4 mains M. 2 —, avec Violon M. 1 75.)		Gomis. Le Diable à Séville. (à 4 mains M. 2 —, avec Violon M. 1 75.)	1 —	— Elisabetta.	1 2
— Haydée ou le Secret. (à 4 mains M. 2 —, avec Violon M. 1 75.)	1 25	Grisar. Les Porcherons. (avec Violon M. 1 75.)	1 25	— La Gazza ladra.	1 —
— Léocadie. (à 4 mains M. 1 50.)	1 —	— Le Carillonneur de Bruges. (avec Violon M. 1 75.)	1 25	— L'Inganno felice.	1 —
— Lestocq. (à 4 mains M. 2 —, avec Violon M. 1 75.)	1 50	— Bousoir Mr. Pantalon.	1 25	— L'Italiana in Algeri.	1 50
— Marco Spada. (à 4 mains M. 2 —, avec Violon M. 2 —.)	1 50	— Sarah. (avec Violon M. 1 75.)	1 50	— Otello.	1 50
— La Muette de Portici. (Die Stumme von Portici.)	1 50	Gyrowetz. Der Augenarzt.	— 75	— Ricciardo e Zoraide.	— 7
— (à 4 mains M. 1 75.)		Händel. Almahide (à 4 mains par Ruck.)	1 —	— Sémiramide (à 4 mains par H. Rosellen.)	3 2
— La Neige. (Der Schnee.)	1 —	Halevy. Le Juif errant. (à 4 mains M. 2 75.)	1 75	— Tancred. (à 4 mains M. 1 50.)	1 —
— (à 4 mains M. 1 75.)		— Le Nabab. (avec Violon M. 2 —.)	1 50	Guillaume Tell.	1 50
— La Part du Diable. (Des Teufels Anthell.)	1 25	Herold. La Médecine sans Médecin. (Das Heilmittel.)	1 50	— Idem, transcrite par F. Liszt. (à 4 mains M. 2 —, avec Violon M. 2 —.)	4 25
— (à 4 mains M. 2 —, avec Violon M. 1 75.)		— (à 4 mains M. 2 —, avec Violon M. 1 75.)		— (Idem par Rosellen M. 3. 25.)	
— Le Philtre. (Der Liebestrank.)	1 50	— Le Pré aux Clercs. (Der Zwickkampf.)	1 —	— Il Turco in Italia.	1 —
— (à 4 mains M. 2 —, avec Violon M. 1 75.)		— Les Rosières.	— 75	Salieri. Palmira. (à 4 mains M. 1 75.)	— 75
— Le Serment. (Der Schwur.)	1 75	— Zampa. (Die Marmorbräut.)	1 —	Snel, F. Frisac (à 4 mains).	2 —
— (à 4 mains M. 2 —, avec Violon M. 2 —.)		— (à 4 mains M. 2 —, avec Violon M. 1 75.)		Schmitt. Ouverture. Op. 46 (à 4 mains).	1 75
— Zanetta. (à 4 mains M. 2 —, avec Violon M. 1 75.)	1 50	Hoven. Turandot (à 4 mains).	1 75	Spontini. La Vestale. (Die Vestalin.)	— 75
Beck. Ouverture.	1 50	Kreutzer. Alimont et Zaïde.	— 75	— Olympia, arrangée d'une manière facile.	1 50
Beethoven, van. Ouverture. Op. 124, en Ut. (à 4 mains M. 2 75.)	2 —	Lodoiska (avec Violon et Basse).	2 75	Thomas. Le Caïd. (Der Kadi.)	1 25
— Prometeo. Op. 43 (à 4 mains).	2 —	Küfner. Der Cornet.	1 —	— (avec Violon M. 1 75.)	
— Coriolan. Op. 62 (à 4 mains).	2 —	— L'Épéron et l'Écharpe. (à 4 mains M. 1 75.)	1 50	— Mina ou le Ménage à trois.	1 50
— Egmont. Op. 84. (à 4 mains M. 2 —, avec Violon M. 1 75.)	1 25	— Jean de Wieselbourg.	1 50	— Le Perruquier de la Régence. (1717 oder der Pariser Perruquier.)	1 25
— Fidelio. Op. 72.	1 25	Kufferath. Ouverture. Op. 7 (à 4 mains).	3 50	— (à 4 mains M. 1 75, avec Violon M. 1 75.)	
— Leonore (in C).	1 50	Labarre. Les deux Familles. (avec Violon M. 1 75.)	1 50	— Raymond. (Das Geheimnis der Königin.)	1 50
— Norma (à 4 mains).	1 25	Lachner. Catharina Cornaro. (à 4 mains M. 1 75.)	1 25	— Le Songe d'une nuit d'été. (Der Sommernachtsstraum.)	1 50
Bellini. Il Pirata. (Der Pirat.)	1 —	Limnander. Les Monténégrins.	1 25	— La Tonelli.	1 50
— I Puritani. (Die Puritaner.)	1 50	Lindpaintner. Die sicilianeische Vesper. (à 4 mains M. 1 25.)	1 —	Titl. Die lustigen Weiber von Windsor. (à 4 mains M. 2 —.)	1 76
Benedict. The Gipsy's Warning. (Der Zigeunerin Warning.)	1 25	Lobe. La Princesse de Grénada. (à 4 mains M. 2 —.)	1 50	Vogler. Herrmann von Unna.	— 75
		Löwe. Gutenberg.	1 —	Wagner. Meistersinger von Nürnberg.	1 50
		Maillard. Le Moulin des Tilleuls.	1 50	— Idem, Einleitung des 3. Aktes.	— 75
		Martin. Una Cosa rara. (avec Flûte M. — 75.)	— 75	— Das Rheingold.	1 —
				— Die Walküre.	1 —
				— Siegfried.	1 —
				Weber, de. Euryanthe, arr. d'une manière facile.	1 —
				— Robin des Bois. (Der Freischütz.)	1 —
				— (à 4 mains M. 1 75, avec Violon M. 1 75.)	
				Weigl. Die Jugendjahre Peter des Grossen.	1 —
				— Die Schweizerfamilie. (avec Flûte M. — 75.)	— 75
				Winter. Der Sänger und der Schneider.	1 —



CP 13-3-64

M           Auber, Daniel François  
209        Esprit  
A92C4      [Le cheval de bronze.  
            Overture; arr.]  
            Ouverture

